

# SPECIAL EVENTS

*The Faculty of Music,  
University of Toronto  
Concert Hall,  
Edward Johnson Building*

**GRETA KRAUS, Harpsichord  
ROBERT AITKEN, Flute**

*Thursday, January 30th, 1969  
8:30 p.m.*

## *Program*

SONATA VI IN G MINOR (FROM IL PASTOR FIDO, OP. 13)    *Antonio Vivaldi*

*Vivace*

*Fuga da capella*

*Largo*

*Allegro ma non presto*

SUITE IN E MINOR, OP. II, NO. 4

*Jacques Hotteterre le Romain*

*Prelude*

*Allemande, "La Fontainebleau"*

*Sarabande, "Le Depart"*

*Air, "Le Fleuri"*

*Gavotte, "La Mitilde"*

*Branle de Village, "L'Auteuil"*

*Menuet, "Le Beaulieu"*

SONATA IN A MINOR FOR FLUTE ALONE

*Carl Philipp Emanuel Bach*

*Allegro*

*Poco Adagio*

*Allegro vivo*

SONATA IN F MINOR

*Georg Philipp Telemann*

*Triste*

*Allegro*

*Andante*

*Vivace*

### *- INTERMISSION -*

PARTITA IN C MINOR

*Johann Sebastian Bach*

*Preludio*

*Fuga*

*Sarabande*

*Gigue*

CONCERTO IN D MAJOR (FOR FLUTE AND  
OBBLIGATO KEYBOARD)

*Georg Philipp Telemann*

*Piacevole*

*Allegro*

*Largo*

*Vivace*

The music on this evening's program was all written during a period of about 40 years, between 1708 and 1747. With the exception of Emanuel Bach, all of the composers represented are of the same generation, having been born around 1680, and who all died within ten years of mid-century. In spite of this rather narrow chronological scope, the program presents a broad range of late Baroque styles. We can distinguish between predominantly French style (Hotteterre) on the one hand and Italian style (Vivaldi) on the other. The German composers tend to mix the two (sometimes within a single piece, as we see from the titles for the Telemann *Sonata*), but changes in musical style which were taking place everywhere in the second quarter of the century are well represented. Thus J. S. Bach and his son Emanuel are respectively the most old fashioned and the most modern on the program, while the Telemann pieces show a mixture of old and new. It must be emphasized, though, that the flute was a very up-to-date instrument, so that music written for it tends to reflect the more modern taste.

Vivaldi's "Il Pastor fido", a collection of six sonatas for solo instrument and continuo, was published in 1737. Of its four movements, all but the second are in a distinctly modern and distinctly Italian style. The "Fuga da capella" refers to the old fashioned "alla breve" notation, as well as to the strict style, at least of the opening measures.

Jacques Hotteterre is one of a large family of French musicians in the 17th and 18th centuries, and is best known for his *Principes de la flute traversière*, a method for the transverse, or German flute, which was something of a novelty in France in the early 18th century. His *Suite* was first published in 1708, with the instruction that it could be played by flute and harpsichord, or by the harpsichord alone, with the right hand taking over the flute part. Although Hotteterre styled himself "le Romain" because of the time he had spent in Rome, the *Suite* is very much in the French style. His fanciful titles are reminiscent of Couperin and Rameau, but have no apparent significance for the music.

Emanuel Bach's *Sonata* for the flute alone was published in 1747 and is thus the newest piece on the program. Its style is correspondingly modern, but there are still distinctly archaic traits. The most prominent of these is the apparent polyphony created by the use of high and low registers in quick succession, a style which German composers of solo



violin music had cultivated since the mid-17th century, and which Emanuel inherited directly from his father. Wide leaps and unorthodox harmonies are, however, equally characteristic of this style and of the *empfindsamer* style which was gaining ground in North Germany around mid-century.

Telemann's *Sonata in F-Minor*, published in 1728, is closest in spirit to the Vivaldi *Sonata*. Here too we detect both the brilliant Italian as well as the simpler, more graceful *Roccoco* manner, although the first named predominates. The choice of a rather remote minor key and the "pathetic" style of the first movement are, however, modern traits.

J. S. Bach's *Partita in C-Minor* is not the well known Partita from the *Klavieruebung*, but a lute composition, probably written in the early 1720's. The titles of the movements remind us most of the Hotteterre dance suite, and in fact this piece is sometimes referred to as a suite. Not only is this piece seldom performed, but in fact its authenticity is doubtful. Its most notable feature is a fugue in *da capo* form.

Telemann's *Concerto* for flute and obbligato harpsichord, from about 1720, is predominantly modern and very pragmatic in spirit. The title page to the collection from which this *Concerto* is taken recommends three other alternate ways of performing the piece using various combinations of flute, violin, cello and harpsichord. While this is an extreme example of the practical turn of mind found in so many 18th century composers, every piece on the program could just as well be played on the oboe or violin as on the flute. Such practices assured the widest possible market among the growing number of amateurs in the 18th century, the greatest number of whom were flutists.

— Notes by Robert Falck